

**George Pemba**

Men and Oxen Ploughing

Harvesting in the Wheatfields

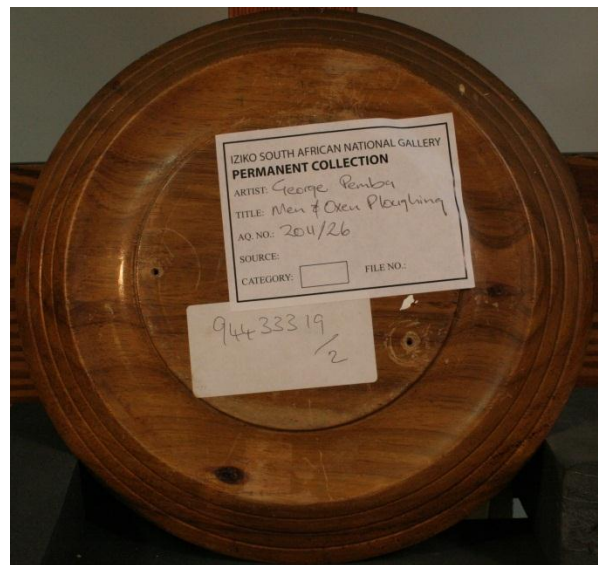
Oil on Panel (25 cm roundel, 18,5 cm painted diameter)

SANG Acc 20011/26

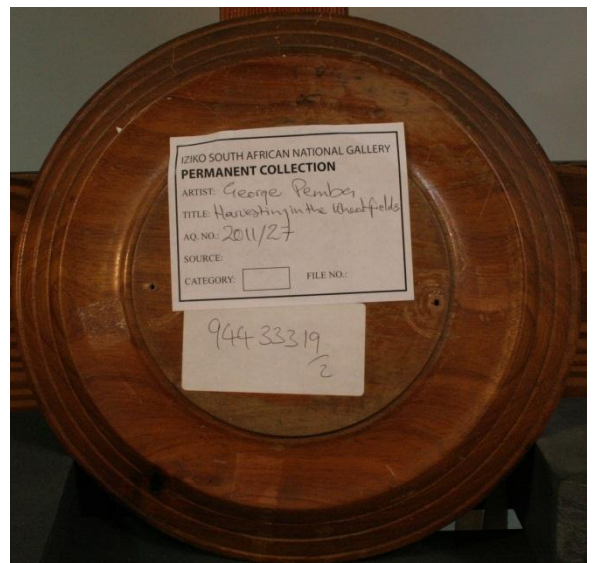
SANG Acc 2011/27

**TECHNICAL REPORT**

These two roundels appear to have been painted on found objects. They are both signed "MMPemba" in black paint, but are not dated. It is likely they were executed in the mid 1940s after Pemba had been encouraged to switch from watercolours to oil.



Men and Oxen Ploughing: Recto and Verso



Harvesting in the Wheatfields: Recto and Verso

### Support

The paintings are executed on what appear to be two pre-made wooden discs or plates, both carved and varnished before the artist used them as painting surfaces. They may be varnished with a shellac, which can be seen to fluoresce slightly orange in ultraviolet light. They have been painted with the grain running horizontally across the picture surface.

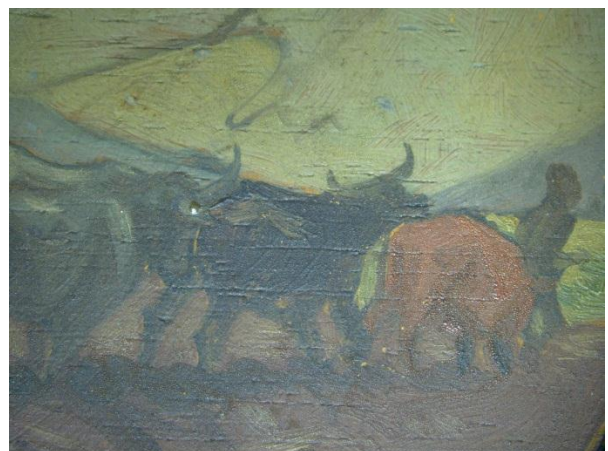
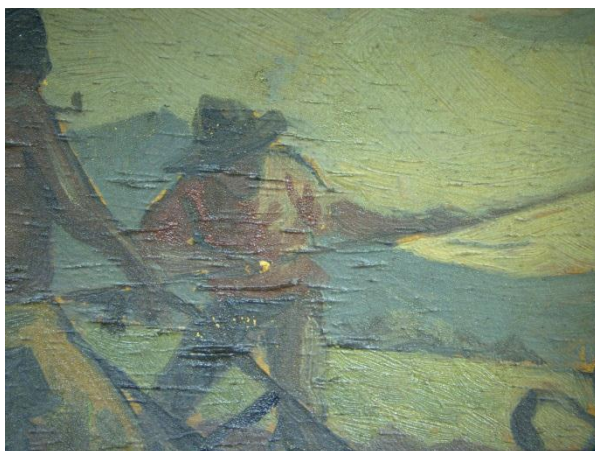
There is no ground or priming layer, and the paint has been applied directly to the varnished wood. Areas of the wooden support show through the thinner paint and through the reserves. The horizontal grain of the wood is also visible below the paint.

### Paint Layers

The paint layers appear to have been planned with a fine 'underdrawing' applied in paint and by brush, mainly visible at the figures, but also used as a kind of outline where it remains visible in the final composition, including for the cattle and possibly also to outline parts of the landscape.



Harvesting in the Wheatfields: Macrographs showing the painted 'underdrawing' which also serves as outlining for the figures, and some areas where the wooden support can be seen to be left showing through the paint in thinner areas and in reserves



Men and Oxen Ploughing: Macrographs showing the painted 'underdrawing' which also serves as outlining for the figures, and some areas where the wooden support can be seen to be left showing through the paint in thinner areas and in reserves



The paint has been applied with fine and delicate impasted brushstrokes visible in a raking light. There is much wet-into-wet working. The lively brushwork is clearly visible in the infrared images.



Men and Oxen Ploughing: Infrared image

Harvesting in the Wheatfields: Infrared image

Both infrared images show very clearly the lively brushwork employed by the artist

There are areas of drying craquelure and wrinkling, as well as crizzling of the medium-rich paint, most likely due to non-absorption of the oil medium as a result of the direct application onto the varnished wooden surface. There is also some flaking of the paint which points to non-adhesion of the paint to the support for the same reason.



Harvesting in the Wheatfields: details showing impasted brushstrokes and crizzling of the more medium-rich paint

There is some uneven surface coating fluorescing, which is most likely glue residue or varnish from the existing restoration campaign.



Men and Oxen Ploughing

Ultraviolet light images showing the slightly orange fluorescence of the panels, possibly suggesting a shellac-containing coating, and the uneven fluorescence of the painted surfaces, suggesting residues of glue or varnish from the existing restoration.



Harvesting in the Wheatfields

Bronwyn Leone

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